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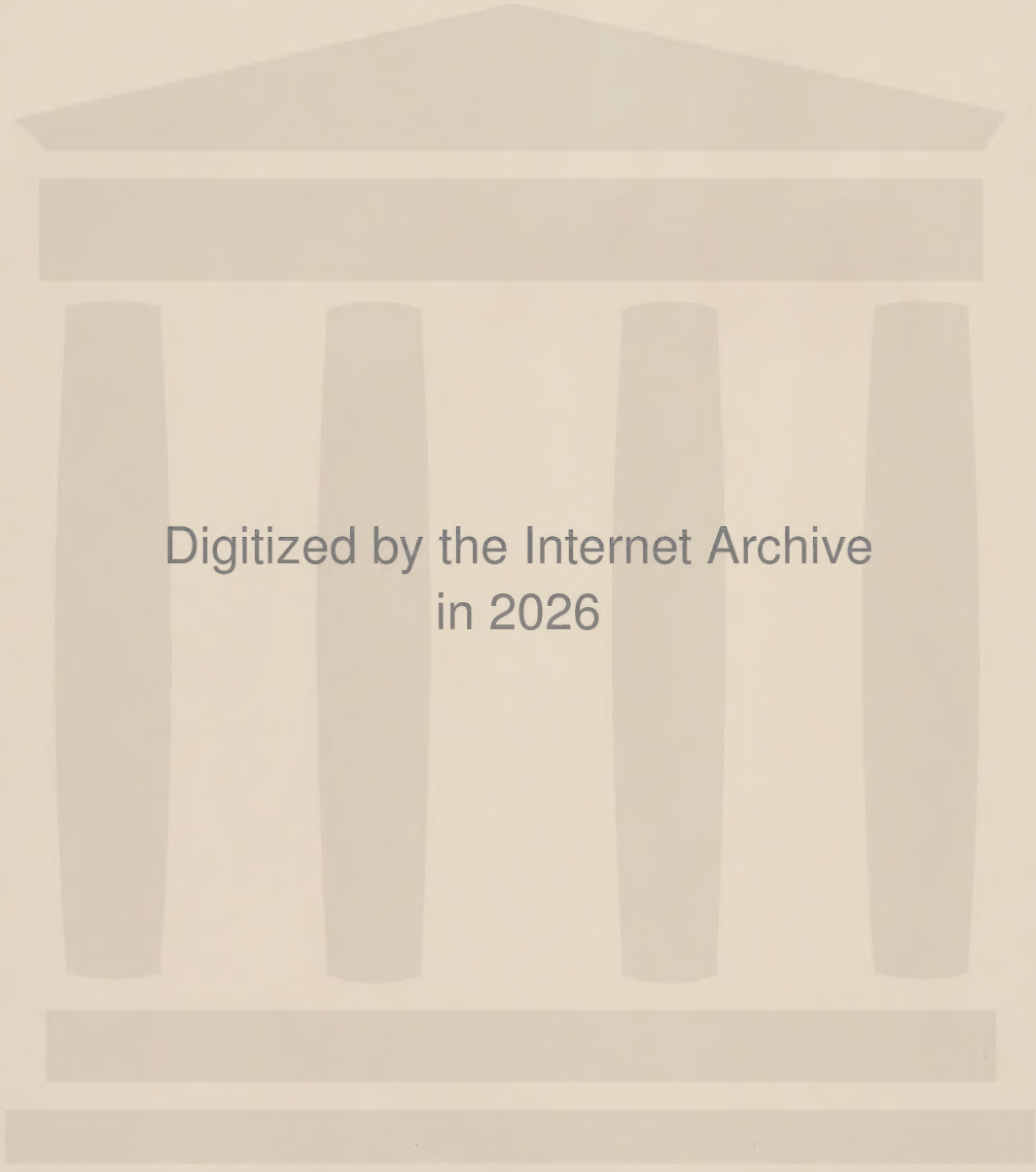

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MANGUM, WILLIAM LOUIS JR.. A Watercolor Study of Buildings in the Landscape. (1983) Directed by: Peter Agostini. Pp. 2.

The thesis consists of seven paintings which were exhibited at the Weatherspoon Art Gallery of the University of North Carolina at Greensboro from April 24 to May 15, 1977, and the written commentary which is bound in this volume.

A 35 mm color transparency of each painting is on file at the Walter Clinton Jackson Library of the University of North Carolina at Greensboro.

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A WATERCOLOR STUDY OF BUILDINGS IN THE LANDSCAPE

AS
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by

William Louis Mangum Jr.

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1983

Approved by

Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Thesis Adviser _____

Committee Members _____

_____

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April 18, 1977
Date of Acceptance by Committee

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Buildings in the landscape are the subject of these thesis paintings in watercolors submitted May 1977. These paintings are of particular sites that convey for me a unique form. It could be the isolation of a certain location or a particular part of that building that guides the eyes across and through its surface. I look for a mood and a sense of presence. My work is not intended to convey happiness or sadness but to make one aware of the presence of the structure and its particular character. It could be the morning light that crisply breaks over the surface or a cloudy day that makes these buildings look like monuments in an open field.

The structure of the buildings is important to me for in my compositions I may focus on surface texture, which becomes like a puzzle for me to play with. Its involvement could be a disasterous one. It fascinates me that I can lay down a sky in thirty seconds and then spend thirty hours on a wall of bricks. It is the contrast of spontaneity against the deliberate delineations of detail that makes for me a dynamic painting.

When I first began painting in watercolors I often found myself having to crop the finished work in order to adjust the composition. In using my camera to seek a format for the painting, I find the problem of what to add or subtract has been allieviated.

All the paintings are executed over a predetermined period in order to maintain a situation of uniform light. I have found that this constant light is pertinent to color and value decisions.

I have never wanted my pieces to be confined by the mat. I seek to avoid this by using colored mats in harmony with the work so that the

viewer will be drawn in rather than viewing it through a sort of window. This is not decoration. The pieces would stand on their own without this special matting, but I feel their presentation is just as important as the image itself.

All of my paintings are done on Archer's 260 lb. cold pressed watercolor paper. Due to its thinness and tendency to buckle when wet, it is necessary that it be stretched. My palette consists of a wide range of Winsor Newton watercolors in tubes. I find round red sable brushes sizes 1, 3, 5, 8 and 14 to be the most useful along with a couple of acrylic brushes for scrubbing out mistakes. I work on a butchers tray under a northern window during the day, and with both flourescent and incandescent light at night.

I feel watercolor to be a versatile medium in which to work because one is able to paint as loosely or tightly as one wishes. Landscape painting provides an opportunity for the painter to use this medium in all of these ways and with a broad range of subjects.

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